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Samarkand Embroideries of the Xx Century: Styles, Styles, Ornament Repertory

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Abstract

This article provides information about the art of embroidery and its emergence. Samarkand embroidery was developed in the 20th century. Scientific literature and dissertations, scientific articles are presented in the literature analysis. Information about stylistic changes, patterns, types of items and their symbolic meanings of Samarkand embroidery is provided. The meaning of patterns such as lamp, pepper, teapot or cup, almonds, scissors are mentioned. Pattern names and stitch types are provided in part as examples. It has been emphasized that embroidery is related to traditions. There is also information about thematic compositions. Samples sewn by the potpour method of machine embroidery were analyzed. An analysis of the embroideries kept in the Samarkand Museum today is included. Recommendations and suggestions are developed in the final conclusion.

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"In the coming years, in our country, we will develop folk art, which is a symbol of our ancient and rich history, our national minority, unique values and traditions, provide all-round support to craftsmen, expand international cooperation in this direction and, on this basis, show the great potential and opportunities of Uzbekistan in this field to the world. Systematic works are being carried out in terms of manifestation. It should be noted that such noble works aimed at the preservation and development of world folk art and Uzbek national handicrafts, which are an integral part of it, are of great importance in passing on this priceless wealth to future generations, and in uniting our efforts and opportunities on this path. . [1]

Embroidery is one such tradition that embodies its value, history, and culture. According to sources, ancient embroideries were found in the Mongolian region (Noin Ula) and depicted a man riding a horse in the form of a plant-like pattern. It is noted that in Uzbekistan, in the II century BC, people engaged in embroidery in the southern parts of our country, that is, in Ancient Bactria, and in the

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territory of Tajikistan.

The embroidery type of practical art is typical of folk crafts and it has been developed in our country since ancient times. Clavijo, the Spanish ambassador who came to the Timurid kingdom, wrote down that there were colorful silk gauzes and embroideries with flowers and leaves in the Timurid palace. At the end of the 19th and the beginning of the 20th century, the art of embroidery developed greatly in Uzbekistan. This development is observed in local centers of embroidery such as Nurato, Bukhara, Samarkand, Urgut, Shakhrisabz, Tashkent, Fargona.

In Uzbek families, when a girl child is born, from the time she is seven years old, it is considered a tradition for her mothers and grandmothers to collect a bridal sarpo for her, and a large part of these sarpo is made up of embroidered items. In Samarkand, a women's ceremony was organized to sew dowry before the wedding in the house of a girl getting married, and relatives, grandmothers, women, brides-to-be and girls came to the khashar to sew sarpos. This ceremony lasted from three to five days. Especially in Samarkand, sozanas were kept for a long time in the new bride's house and they are of three types: sozana, royijo and bolinposh, and after Islam, it also included joynamaz, and this was considered a complete set for the bride in Samarkand. The local people considered embroidery to be characteristic, i.e. characteristic (brings characteristic).[2]

In Samarkand, there are embroidery patterns, colors, sewing methods, and items related to traditions. Different patterns of Samarkand embroidery acquire a unique meaning as the examples of practical art represent the traditions, ways of living and concepts, history of each region. Unfortunately, today, in the craft stalls of Samarkand, the embroidered items have a mixed appearance. In terms of sewing techniques, the local centers are inferior to all of them



Kashtachilikning yo'rma usuli

In 20th century Samarkand embroideries, we can see that the style of using different colors and patterns for the base and image is not replaced by a white chit base with a few colors and a few patterns: large and small sockets, almonds, teapots, peppercorns, cordy soup, scissors and belts of different thicknesses. Sozana style with a brown socket on a white base is very popular in Samarkand.

It can be said that the use of machine embroidery at the beginning of the 20th century reflected new stylistic aspects of embroidery. In Uzbekistan in the 1930s, handicrafts were organized into artels, and one of the 13 artels in embroidery (an existing artel in 1928) in 1931 was the artel "Trud genshchin" (meaning "Women's work"). Artel was famous for his drawings of Nurato. Square and rectangular windows were sewn. Various items in the artel: embroidered decorations for women's and men's clothes, skater, embroidered caps, sewn by hand and by machine. Embroideries were made in thematic compositions. The panels created for the first time in Samarkand and Tashkent (portrait of Stalin by I.V. Sharipova, portrait of Jambul, portrait of Khamza by Fazilat Sayidaliyeva) are characteristic. Hand-embroidery was also preserved in a small way, and bolinposh, joynamaz, sozana, joyposh were sewn. Doppie got hit on the head. The large date pattern of the Iraqi pattern is called the ancient stitch by masters, and it is mainly found in doppis. It was spread in Samarkand in the late 1930s and 1940s. That is why masters of Shakhrisabz were called Samarkand-sanama. An attempt was made to create

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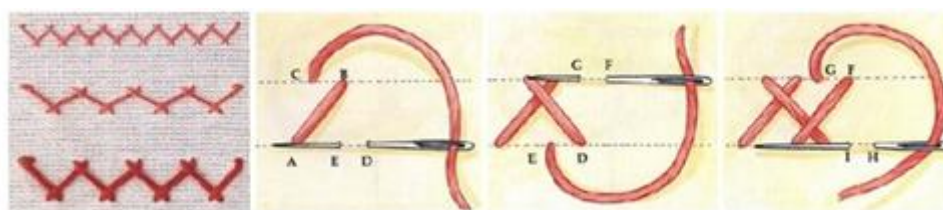
new conditions for enriching embroidery patterns and views in Arteli. In this artel, Zinaida Kovolevskaya, one of the creators who deeply understands folk art, painter-painters, i.e. folk art, was engaged in drawing, and in some of her works, she used Bukhara and Nurato embroidery as a basis. Because the sewing style of Bukhara and Nurato was chain stitch, and it was close to the sewing style of machine embroidery. Machine embroidery has demonstrated the characteristics of XIX century embroidery, pomegranate, rich color palettes, harmoniously arranged, and depicting birds. Samarkand machine embroidery is distinguished by its brightness.



How to embroider on an embroidery machine

When thinking about the repertoire of ornaments in 20th century Samarkand embroidery, 19th century Samarkand embroidery is extremely colorful, and the patterns are very diverse, various flowers are carnations, hollyhocks, cherry branches, pepper bushes, stars, delicate obali patterns, small jimir-jimir flowers, sock shutur, chor. We observed hundreds of patterns such as horn, yak, moon, duck, peacock, horse. In the 20th century Samarkand embroideries, large, medium and small rosettes, fringes, pepper and almond, pomegranate, bush patterns, knives, cups and teapots, kochkoras, abri-bahors, etc. were sewn.

The Iraqi method of embroidering



It is observed that the rosette embroideries typical of the Samarkand school consist of a few colors. That is, shades of 3 or 4 colors are used surrounded by a dark black belt. The composition of the embroidery is large, the sockets are repeatedly located, and although the patterns connecting them are few, the parts of the pattern are proportionally connected to each other. Although there are several motifs in one embroidery, they are not the same, they are different in different large embroidery. The art historian Elmira Gul analyzed in her scientific articles that the embroidery patterns of Samarkand date back to the pre-Islamic period, i.e. the early Middle Ages. We also see the famous star motif in embroidery in ancient early medieval Sughd art, metalwork and terracotta. Again, we can see Afrosiyab's terracotta master figure playing a musical instrument with a star motif in a large semicircle. (VI VII vv.).” [4]

In fact, the patterns in Samarkand embroidery are not as dense as in Bukhara embroidery. We can feel the strong influence of Islam in Bukhara embroidery. But the symbolic motifs and motifs in Samarkand embroidery are very rich. In Bukhara embroideries, trees and bushes are depicted realistically, while in Samarkand embroideries, real elements of this landscape are symbolically arranged in compositional proportions. Creativity is a high and complex level of human consciousness.

Because He is a miracle created as a result of a person's little knowledge and skills, life experiences [5].

Patterns of a teapot, mug or vase. All these are containers for water, and we see their different appearances. Nurato embroidery, for example, is reminiscent of chaman and has symbols of vases and bowls. The symbol of this is that water is the source of life. (KP-691, KP-3007,) But in the majority of Samarkand embroideries, the teapot and obdasta symbol is a symbol of purification before prayer, and the teapot symbol is a sign of hospitality on the table (Urgut embroideries). It should be noted that sometimes as the main decoration of sozanas, there are symbols of teapots inside and next to large sockets, sometimes on one edge without a rim, and sometimes in the center in a large view. In large view, it is found on the tables. As a result, it is thought that embroiderers sewed patterns and motifs based on the characteristics of the item. Chor-chirak pattern is found mainly in ancient copies of Samarkand embroidery.

It is a stylized view of an item used in the domestic life of Uzbek households.

This is also a desire for the light to last. The almond motif is a common motif in all local embroidery centers and is the result of the belief that it protects against the evil eye and evil spirits.

Ulima Olga Aleksandrevna Sukharyova has her thoughts on this matter. The scientist did not find out the meaning of the almond for a long time, and one day in the Tajik village of Urgut, he saw a bead from a bitter almond worn on the arm of a boy, and he dreamed that almonds protect the child from evil forces.

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